ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

New British Animation: Barry Purves and Friends

Wednesday, February 23 6:30 p.m.
Tisch School of the Arts
721 Broadway Room 108

FEBRUARY 1994

PAUL BERRY "The Sandman"

The 24th International Tournee of Animation opened Friday, January 21 at the Angelika Film Center (corner of Houston and Mercer Street, tel. 212 995-2000) The program includes Asifa-East members Vincent Cafarelli and Candy Kugel with WE LOVE IT. Also a New York favorite , Mo Willems, has his film THE MAN WHO YELLED on the program. Congratulations noodles.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK
FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

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ASIFA PROGRAM • FEB. 23, 1994

NEW BRITISH ANIMATION: BARRY PURVES AND FRIENDS

WEDNESDAY
FEBRUARY 23
6:30 P.M.
TISCH SCHOOL
OF THE ARTS
721 BROADWAY
ROOM 108

BARRY PURVES "Rigoletto" 1993

Barry Purves, one of the finest new puppet animators to emerge from the British Animation Renaissance, is featured in his first North American ASIFA tour.

Barry was trained as both an actor and stage manager before turning to animation in 1978. He made commercials and TV series for Cosgrove Hall Productions, AArdman Animations, BBC, Granada TV and Redwing, and, in 1989, after the success of his first personal film, NEXT, he formed Bare Boards with his partner, Glen Holberton to produce commercials as well as more of Barry's own films. The results have been spectacular. SCREENPLAY, a technical and dramatic tour de force influenced by Japanese Kabuki and Bunraku plays, was nominated for an Oscar this year and has won major prizes at San Francisco, Shanghai, Hiroshima and Annecy. His new half-hour puppet animation of RIGOLETTO premieres on this North American tour and is certain to go on to even greater success on the festival circuit. After screening his personal work and some of his commercials, Barry will show some of the puppets used and will discuss his special technques.

Barry will also screen the best films recently completed by his British colleagues: An Vrombaut's LITTLE WOLF and Mark Baker's VILLAGE, both hits of last year's Annecy Animation Festival, as well as Philip Hunt's atmospheric SPOTLESS DOMINOES and Joanna Quinn's newest iconiclastic work, BRITTANNIA.

NEXT (1989:5min)
SCREENPLAY (1992:11min)
RIGOLETTO (1993:30min)
VILLAGE (1993:14min) by Mark Baker
LITTLE WOLF (1993:5min) by An Vrombaut
BRITTANNIA (1993:5min) by Joanna Quinn
SPOTLESS DOMINOES (1992:11min) by Philip Hunt
Total screening time: 81min
Introduced by David Ehrlich

THE BYTE STUFF

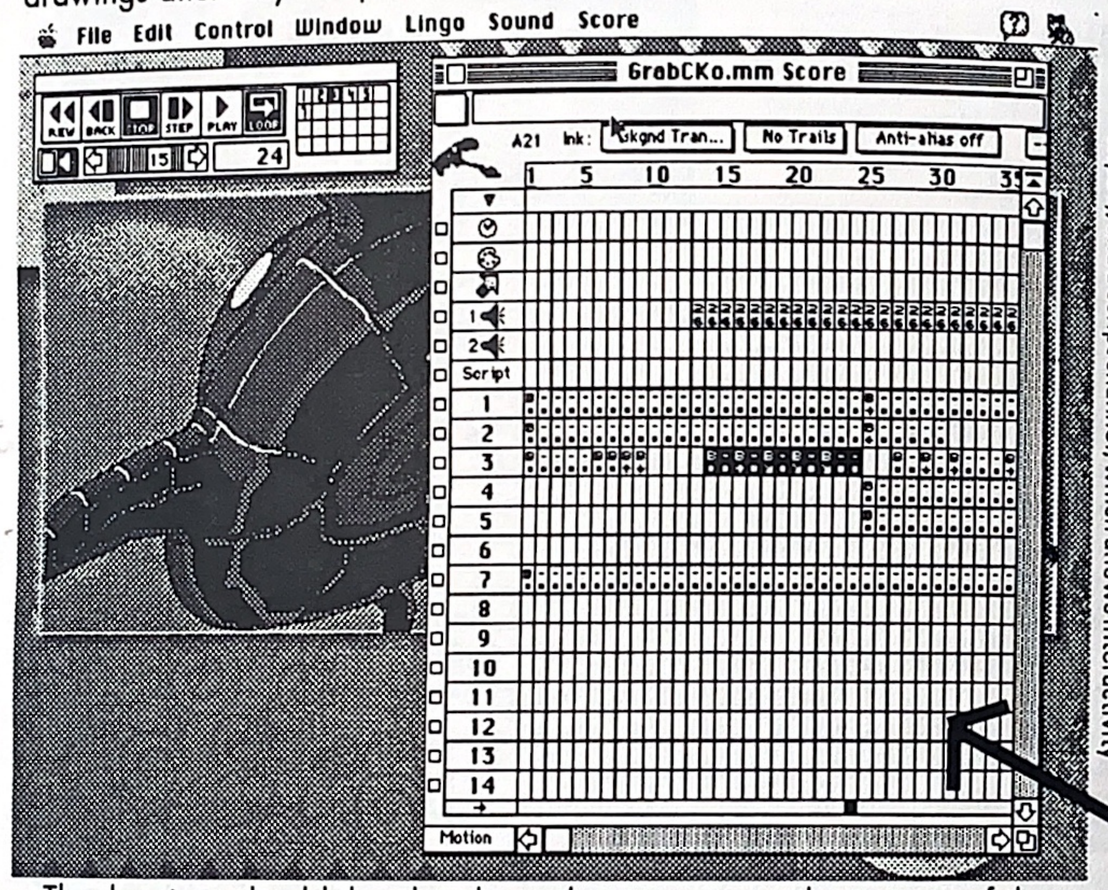
a continuing look into a tool of the trade.

By Brian Cirulnick

INTRO TO MACROMIND DIRECTOR - part 2

Although a visual overview is the most intuitive way of showing off this most used piece of animation software, a written overview follows:

First step is to create art: This can be done by drawing by hand, on paper, ala the "traditional method". However, all similarity stops there, as the drawing are scanned into the computer with the peg bar taped to the scanner to keep them in register. I recommend that you use a second registration mark, such as a printer "crosshairs" mark that is visible in the scan itself, to re-register the drawings after they are part of a director file.

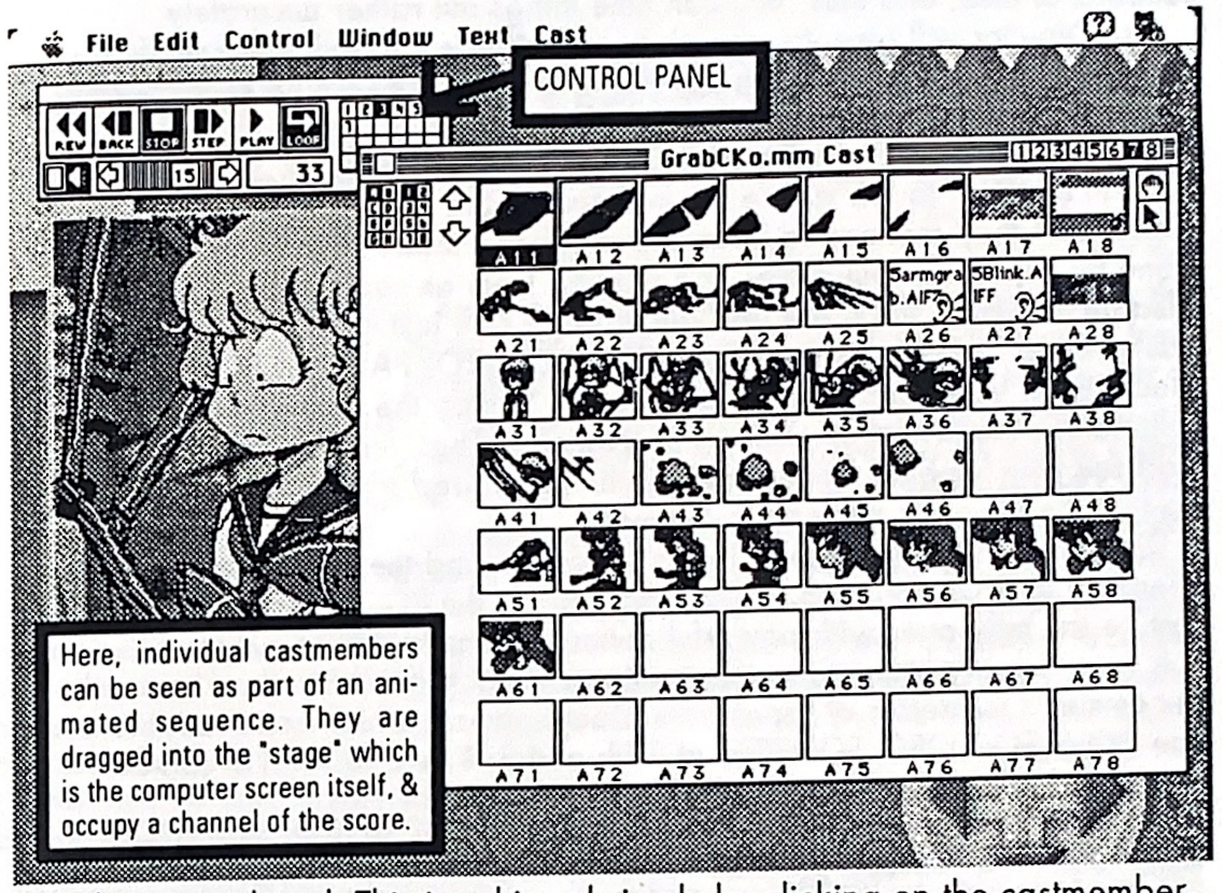


This is the score. aside from 24 available visual channels, there are 2 audio, 1 special effects (such as wipes), and a script channel, which allows interactivity

The drawings should then be cleaned up to remove the texture of the paper, smudges, and other non-helpful items which would cause the coloring process to be problematic. I recommend using Adobe Photoshop and using the "Adjust Brightness/Contrast" feature to make the drawing a single black and white image. After this you may color the images either in Photoshop, or after you have imported the images into Director.

When you import in Director, the images become CASTMEMEBERS. Each image is treated as an individual castmember, with it's own identification number for Director to keep track of it with. Since Director has no way of knowing which images should link to other images to create an animation, the job is up to you to create the animation. (Figure 1)

This is done using the STAGE and the SCORE. The Stage is where the cast


File Edit Control Window Text Cast
CONTROL PANEL
REW BACK STOP STEP PLAY LOOP
15
33
GrabCKo.mm Cast
1 2 3 4 5 6 7 8
A11 A12 A13 A14 A15 A16 A17 A18
5armgra b.AIFF
5Blink.A IFF
A21 A22 A23 A24 A25 A26 A27 A28
A31 A32 A33 A34 A35 A36 A37 A38
A41 A42 A43 A44 A45 A46 A47 A48
A51 A52 A53 A54 A55 A56 A57 A58
A61 A62 A63 A64 A65 A66 A67 A68
A71 A72 A73 A74 A75 A76 A77 A78

Here, individual castmembers can be seen as part of an animated sequence. They are dragged into the "stage" which is the computer screen itself, & occupy a channel of the score.

members are placed. This is achieved simply by clicking on the castmember window, clicking the castmember you want, and by holding the mousebutton down, dragging the castmember to the stage. Once the castmember is on the stage it is on the next available level on the score. Looking at the score window, you'll notice that it is formatted as a grid, with each box representing a frame of animation through time, moving right, and levels of castmembers going down. (Figure 2)

Each castmember will occupy one level as levels cannot be "shared", unless you replace one castmember with another. Currently, you are limited to 24 levels, which is much better than the 5 you are usually limited to with cel levels.

Director has the ability to move a single drawing from one point on the screen to another and create it's own inbetweens. This is done by manipulation of the SCORE and creating key frames, then selecting the blank area between keys and hitting a button, it does the tweens. Once you lay down your first level, let's say it's your background, tap the score window, click on the filled box representing the first frame, copy it and then "drag select" the entire row for the duration of that shot and then hit the "tween" command. Since the background had not moved, and you only selected the first frame anyhow, it simply copied the background through the entire duration of the shot. Now you can start laying other art over that background and repeating processes.

If you want to create a "tweened" movement, copy and paste the moving level later in the score, move to it's desired "key" position, and then select the two keys AND the blank areas inbetween (within the score), then hit the tweening button. Note that you can jump to any point in the animation simply by clicking on the score and getting to the right frame. The score is marked in

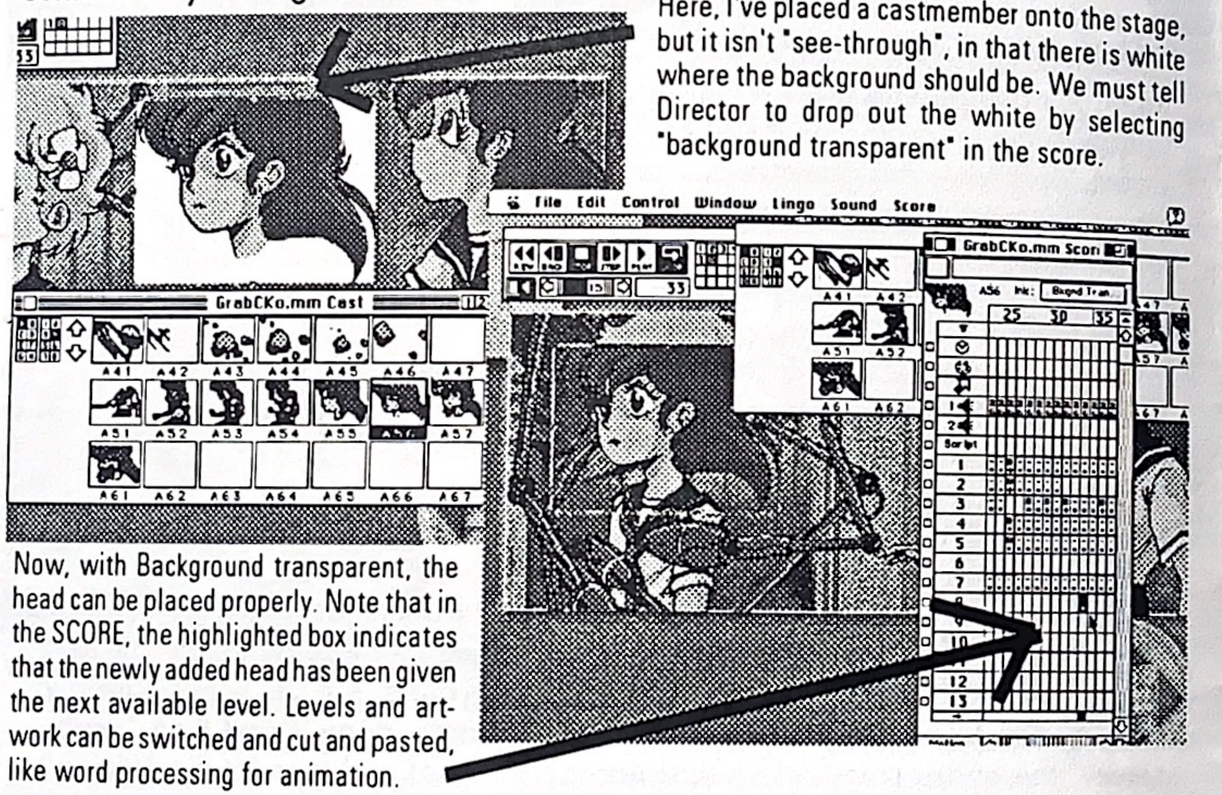
seconds of time, and thus, you can time things out rather accurately.

Also Director will give you the abiltiy of following a path you specify by dragging the picture while holding down the shift and option keys on your keyboard. Then your keys and tweens are created automatically in the score. Thus you can make a character bounce while walking.

In the first part to this article I mentioned that in "Nightmare Before Christmas" they scanned in head drawings and matched them to sound. This is done by Importing sound files and placing them as castmembers. They can also be placed in the score and run through time just as any other castmember. Selecting play through the CONTROL PANEL, which looks very much like a VCR control panel, allows you to play the animation back in real time to see the results of your work. (Figure 3) Thus you can hear the sound and see which mouth movements will fit the desired speech - or time out music so that the elements perform to the music.

Director is in the process of being upgraded and the new version will be identical to a version also being produced for the PC, so soon Mac users will not be the only ones with powerful animation and multimedia cabailities.

If you wish to obtain more information on Macromind Director, I strongly recommend the series of tapes from MacAcademy, which are available from the HOW TO VIDEO SOURCE, at 57th and 3rd Ave. HOW TO can be contacted by calling 212-485-8155.



Here, I've placed a castmember onto the stage, but it isn't "see-through", in that there is white where the background should be. We must tell Director to drop out the white by selecting "background transparent" in the score.

Now, with Background transparent, the head can be placed properly. Note that in the SCORE, the highlighted box indicates that the newly added head has been given the next available level. Levels and artwork can be switched and cut and pasted, like word processing for animation.

NEXT TIME: WHAT IS MULTIMEDIA ANYHOW?

Corrections to credits of Beavis & Butt-head/ Cher music video: Airbrushed backgrounds by Mark Kaplan with additional backgrounds by Co-Directions. Mr. Rudy Tomaselli was the animation checker and the name of Dominie Mahl was incorrectly spelled.

AMERICAN ANIMATORS AT THE LILLEHAMMER OLYMPICS

David Ehrlich

The 1994 Winter Olympics are set to begin in Lillehammer, Norway on February 12th, but on Saturday, January 8th, the Oslo airport began filling up with pairs of young animators, 10-15 years old, flying in from Austria, Belgium, Croatia, Cuba, France, Greece, India, Italy, Japan, the Netherlands, Sweden. Ukraine, Scotland, and the U.S. Each pair of young people was accompanied by their animation instructor. In all, 28 children and 14 professional animators met at the airport and took the three hour bus ride North to Lillehammer to join twenty more young people from Lillehammer.

Sponsored jointly by the Lillehammer Olympic Committee and MRDH College, the Lillehammer Olympic Animation Workshop set as its goal the creation of 15 minutes of animation, all in a single week, and all created by young animators from all over the world, living and working together for the first time.

Prior to the workshop, groups of children working in these countries (and also in China and Zaire) had each completed a 3 minute animation on the themes of snow and winter, the Winter Olympics and Norway. The films were made by young people at ASIFA workshops all over the world, with professional animation directors guiding them. The entire series was funded by and is presently distributed by the Norwegian Film Institute in Oslo. All segments completed in these workshops, as well as the films subsequently created in Lillehammer, will be screened on the giant video screens at the stadiums during the actual Olympics, and will be used by TV stations throughout the world as interstitial programming between events.

Quite an honor for all the young people who were chosen from the original ASIFA workshops to make the journey to Lillehammer; quite an experience for the two Americans Paul Holloway, from Brownsville, Vermont, and Jake Miller of Lee, Nevada. Paul, the wiry, smiling ten-year old who directed his school's film, "ALBERT BRIDGE'S LILLEHAMMER OLYMPICS", had never flown before, and Jake, the husky 11-year old rancher's son from Nevada, had left his hometown only once, to journey with his mother to Berkeley, California last July to take the animation workshop I gave there. Jake's one minute animation (seven hundred drawings) of a pathetic skier was so good that we decided to add it to the Albert Bridge film, which was completed in October. With background music by Vermont's own Banjo Dan and the Mid-Nite Plowboys, the film was sent off to Norway to be included in the one-hour compilation, "WINTER WONDERLAND: ANIMATED OLYMPIC TALES". After all their hard work, both Jake and Paul were the logical choices to represent the U.S. at the Lillehammer workshop.

At Lillehammer, the children were divided into four groups, each group responsible for a film segment of 3-4 minutes. Our group was composed of the young people and professionals from Cuba, Scotland, Norway and the U.S. The leader of the Cuban group, Mario Garcia-Montes, has been my good friend for many years. We have met at film festivals abroad, and I co-led a workshop with him in Havana three years ago. When, at our first group meeting at the Lillehammer school, the young people placed their chairs in a circle and began to introduce themselves to each other. Mario and I explained that the governments of both our countries were hostile to each other, but that as artists and

human beings, we were the best of friends. As we playfully punched each other and then hugged, the young people laughed and applauded, and that seemed to set the tone for the entire workshop, as 13-year old Lidija from Croatia became bosom buddies with Evanthia from Greece, and 14-year old Alex from Ukraine worked closely with 13-year old Kunal from Bombay.

Our group chose drawing animation as a technique. (The three other groups chose claymation, cut-paper animation and pixillation). We put our young people together in bi-nation pairs, and each pair was asked to create a 30-second segment somehow related to the Winter Olympics. It was then the Cubans' job to interact with each pair and to weave the various segments together with transitions that made sense of the whole, a task extremely difficult, given the tremendous differences in content and style of the various segments.

The first three days, each pair worked pretty much alone on their segment, but on the fourth day, as the coloring began, the young people found that only by pooling their efforts and coming together as an entire 12-person team, could they complete the film in time for shooting. It was a tremendously moving experience for us rather jaded adults to watch young people who often could not communicate very well with each other in words, invent their own sign language and facial gestures with which to express what had to be done. And all 1500 drawings were indeed completed just in time for shooting and sound work, and the resulting 3 1/2 minute film, "OLYMPIC HALL OF SHAME" joined the other three films for the screening at the Lillehammer Cinema on Saturday evening.

The 300-seat Cinema was filled with the young people, the instructors, and with the families and friends of the Norwegian children who had hosted the young people from all these countries. First came the speeches by Gunnar Strom, the organizer of the entire project. Then sixteen wonderful segments of "WINTER WONDERLAND". And finally, the World Premiere of the Lillehammer Workshop films. The young creators of each segment sat in trepidation as their title would appear, worried lest their animation be too slow or too fast or too jumpy or too boring. Then as the other young viewers would begin to laugh at the right moments and gasp, even applaud at virtuoso sections, the young animators would relax and give each other the universal high sign. After the screening, as the young artists filed into the celebration room for coke and cookies, they slapped and hugged each other, proudly showing one another the artwork from their films which were now specially hung along the walls, hung in an exhibition that will continue throughout the entire Olympics for hundreds of thousands of visitors to see.

Throughout the week of the workshop, special activities were planned for the late afternoons and evenings. We toured the Olympic arenas, rode a one-man luge partway down the run, and had kick-sled races behind the school. We were treated to shows of professional animated shorts and the Norwegian animated feature, "PINCHCLIFFE GRAND PRIX" by the legendary Ivo Caprino, who was present to answer questions and who later took us on a personal tour of his personally created troll-park, "Hunderfossen." The young people even led a torchparade down the mountain to end up at a Youth Center for a lasagna dinner and disco dancing. But all of this paled in comparison to the experience of seeing the films on which they had worked so hard, on seeing them in the company of all the new friends they had made in this short but very intense week. And as the children said good-bye to each other at the final dinner, and then at the airport, with tears in their eyes, we knew that many of them had made friends for life with young people thousands of miles distant, but forever close.

IN WHICH CATEGORY IS THE WORK COMPETING:

A Films from 30 seconds to 5 minutes
B Films from 5 to 30 minutes
C The first work of a debutant

If the Entrant fails to specify the category, the Selection Committee will make the decision and place the work in one of the above categories.

CONTENT OF THE WORK:

11. SVJETSKI FESTIVAL ANIMIRANIH FILMOVA
11th WORLD FESTIVAL OF ANIMATED FILMS

ZAGREB

13 - 17 June 1994

To avoid postal problems please
DO NOT use Yugoslavia on your envelopes!
In intercontinental mail use CROATIA, EUROPE!

ENTRY FORM

Original title — Country

English title

Direction — Music

Script — Sound effects

Design — Editing

Animation — Computer program

Camera — Computer graphic

Production company / Producer

Address, Phone, Fax, Cable

Animation technique* (Computer System) — Year of Production

Running time — min — sec — •Lenght — m — •Number of reels

Film — ☐ 16 mm ☐ 35 mm — ☐ Color ☐ B / W — ☐ Scope ☐ Normal

For pre-selection — ☐ Film — ☐ Video**

Commentary/dialogue — ☐ Yes*** — ☐ No

I hereby declare that this is the first work — ☐ Yes ☐ No

Value of the print / tape for insurance — US$

Date — Signature of author / producer

* Cel, Paper, Cut-outs, Clay, Computer - or if any other, please specify !

** Video tapes will be accepted only for purposes of selection, but should the film be included into the competition or out of competition programs, the producer must supply a film print. Video tapes are not to be returned.

*** Please, attach to the present Entry Form the complete text corresponding exactly to the original of commentary or dialogue and its english or croatian translation.

11. SVJETSKI FESTIVAL ANIMIRANIH FILMOVA
11th WORLD FESTIVAL OF ANIMATED FILMS
ZAGREB FF 94

13 - 17 June 1994

SHIPPING INSTRUCTIONS

TO ALL THOSE PART IN THE ZAGREB 94 FESTIVAL

1. All films must be despatched to arrive in Zagreb not later than March 1st 1994.

All films should be sent to:

A) AIR FREIGHT:
Consignee: ZAGREBSPED
Int. Forwarder
Avenija Dubrovnik 15
41020 Zagreb
CROATIA, EUROPE
(for Animafest Zagreb 94)
AIRPORT ZAGREB, CROATIA

B) EXPRESS RAILWAY:
ZAGREBSPED
Int. Forwarder
Avenija Dubrovnik 15
41020 Zagreb
CROATIA, EUROPE
(for Animafest Zagreb 94)
GLAVNI KOLODVOR ZAGREB, CROATIA

C) BY POST
Koncertna direkcija Zagreb
Animafest - Zagreb 94
Kneza Mislava 18
41000 ZAGREB
CROATIA, EUROPE

2. Instructions for VIDEOTAPES (not to be returned)

PRO-FORMA INVOICE for CUSTOMS CLEARANCE (in duplicate)
stating: GRATIS MATERIAL FOR ZAGREB '94 ANIMATED FILM FESTIVAL SELECTION ONLY !
No commercial value.

Instructions for FILM PRINTS

INVOICE FOR CUSTOMS CLEARANCE (in triplicate)
stating:
- FILMS TEMPORARILY EXPORTED TO CROATIA FOR SHOWING AT THE ZAGREB '94 ANIMATED FILM FESTIVAL - NO CHARGE
- Title
- Gauge (35mm/16mm)
- Footage/Metrage
- Value (for customs purposes only)

The PRO-FORMA INVOICE or INVOICE should be attached to an Airway Bill and made out to:

Koncertna direkcija Zagreb
Animafest Zagreb 94
Kneza Mislava 18
41000 Zagreb, Croatia, Europe
CIF ZAGREB

3. Delivery details should be sent to our Forwarder ZAGREBSPED fax: 38541/61-09-30, 61-11-86, 52-14-93

- Date of shipment
- Name of sender
- Title of film
- Flight number
- Airway Bill Number (copy)

All shipping and insurance costs for the prints both ways (freight prepaid) and videocassettes one way will be born by the sender (Festival Regulations)

The participants who decide to send thair film prints by post, should send to the Organizer a chack for US$ 30 (or equivalent amount in other currency) for return shipment.

ADDRESS FOR RETURNING THE WORK

I hereby give the permission for my work to be screened immediately after closing of the ZAGREB 94 Festival at two or three projections in Croatia as part of the program entitled BEST OF ZAGREB 94, which will be organized with the aim of promoting the art of animation.

☐ Yes ☐ No

Signing constitutes acceptance of Regulations by entrant.

Signature:

Date:

Siganture:

PLEASE OBSERVE CAREFULLY:

Final date for Entries: 1st March 1994.

Entry Form copy remains with entrant.

Print of all works submitted for competition must arrive in Zagreb not later than 1st March 1994.

Permission is granted to reproduce this Entry Form should additional copies be necessary.

1994 ASIFA EAST ANIMATION AWARDS

STUDENT FILMS:
2nd Honorable Mention -
"CINDERELVIS" by Zack Lehman
1st Honorable Mention - **"FAERIEFILM" by Eugene Salandra**
3rd Prize - **"CATFISH, CATFISH" by Jane Howell**
2nd Prize - **"SHADOW PUPPETS" by Chuck Gamble**
1st Prize - **"ABOVE AVERAGE" by Benjamin Maxfield**

ENTRIES UNDER 2 MINUTES
Honorable Mention - **"THREE MAN" by Janet Perlman**
3rd Prize - **"EARL" by JJ Sedelmaier Productions, Inc.**
2nd Prize - **"SAMPLE REEL OPENING/ CLOSING" by The Ink Tank R.O. Blechman, Mark Marek and Mike de Seve**
1st Prize - **"ROBIN" by JJ Sedelmaier Productions, Inc.**
BEST ENTRY UNDER 2 MINUTES: "COMIC BOOK ID" by Steve Dovas

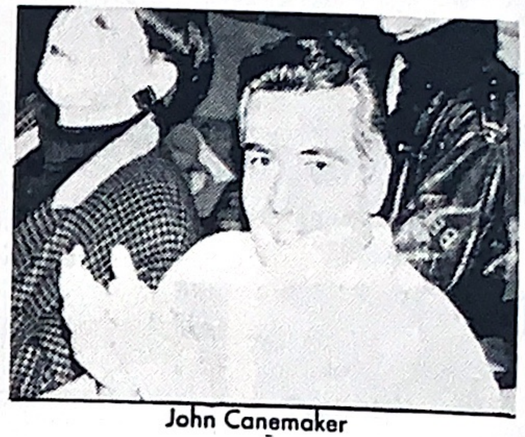
ENTRIES OVER 2 MINUTES - BEST SOUNDTRACK
3rd Prize - **"CAROLINE" by Patrick Ahearn**
2nd Prize - **"ENOUGH" by Emily Hubley Georgia Hubley, Ira Kaplan, Will Rosenthal**
1st Prize - **"HOMEWORK CREATURE DOUBLE FEATURE" by Michael Sporn Animation Inc., Caleb Sampson, Heidi Stallings, Linda Hunt**

BEST CONCEPT
3rd Prize - **"REWIND, IT COULD HAVE BEEN ME" by Morning Glory Films, Inc., Lorie Loeb, Tom Roberts**
2nd Prize - **"FAR AWAY FROM THE STORM" by Polestar Films Don Duga, Ed Robbins, Trudy Baldwin**
1st Prize - **"NIETZCHE POPS" by Ben Hillman**

BEST DESIGN
3rd Prize - **"BRAD DHARMA, PSYCHEDLIC DETECTIVE" by John Moynihan Greg Pair**
2nd Prize - **"IDDY BIDDY BEAT" by Mo Willems**
1st Prize - **"APE" by Julie Zammarchi**

BEST ANIMATION
3rd Prize - **"SMART TALK WITH RAISIN" by Stretch Films John R. Dilworth**
2nd Prize - **"BUSY P'S" by JJ Sedelmaier Productions Dean Lennert, David Wachtenhim, Tom Warburton**
1st Prize - **"MUSICAL MAX" by Weston Woods Studios, Inc. Virginia Wilkos, Ty Varszegi**

BEST DIRECTION
3rd Prize - **"4 SESAME STREET SPOTS" by John Schnall**
2nd Prize - **"CONFESSION OF A STAND-UP" by John Canemaker**
1st Prize - **"MR. MORTON" by JJ Sedelmaier Productions, Inc. Tom Yohe Jr., J.J. Sedelmaier**


John Canemaker

BEST ENTRY IN 1994
"MRS. MATISSE" by Debra Solomon, Director Ken Kimmelman, Animator

Michael Sporn and Heidi Stallings

CHARLES SAMU AWARD
"ENOUGH" by Emily Hubley

Debra Solomon

Emily Hubley

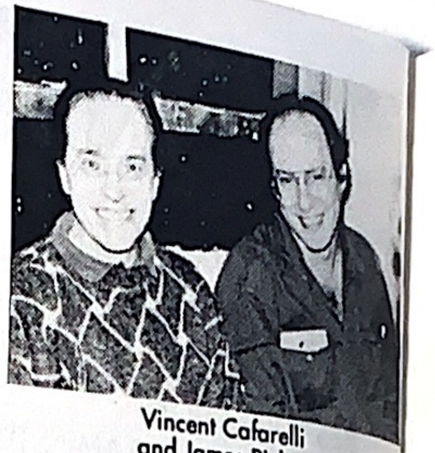
Linda Simensky

Irria

Ray Kosarin and Don Duga

Abby Terkuhle

Steve Dovas
and Marie Wolpert



Vincent Cafarelli
and James Picker

Bill Lorenzo

Laurie Edmonds, Meryl Rosner,
Bill Plympton, Ellie Copeland

Iris and Howard Beckerman
Dick Rauh

Virginia Wilkos

Candy Kugel and Danny Antonucci

Yvette Kaplan

John Schnall,
Linda Simensky

John R. Dilworth
and Janet Scagnelli

James Petropoulos
and Valerie Johnson

Masako Kanayama
and Russell Adams

Jackie Jones

Margaret Frey

Mike de Seve

Mo Willems
and Janet Benn

Jane Howell

Ben Hillman

David Grossman
and Ruth Frey

Ken Kimmelman

The winner of the CableAce Award for Animated Programming Special or Series went to Klasky Csupo's RUGRATS produced for Nickelodeon. The nominees included Nickelodeon's DOUG produced by Jumbo Pictures, N.Y., MTV's LIQUID TELEVISION produced by (colossal) pictures, Nickelodeon's THE REN & STIMPY SHOW produced by Spumco, Inc., and The Family Channel's THE WORLD OF PETER RABBIT AND FRIENDS.

Resources

by Margaret Frey

EXPERIMENTAL TELEVISION CENTER LTD.

Electronic Arts Finishing Fund - Deadline March 15 This program provides New York State artists with grants of $500.00 for the completion of works of electronic art in video, audio or computer-based media which are now in progress. For application and guidelines, contact: Experimental Television Center, 180 Front Street, Oswego New York 13827. Phone: 607/687-4341.

UNITED STATES/JAPAN ARTIST EXCHANGE FELLOWSHIP PROGRAM - DEADLINE MARCH 11.

National Endowment for the Arts provides five fellowships each years to artists in support of six-month creative development residencies in Japan. Open to applicants from any discipline, these fellowships are intended for artists with little or no prior experience in Japan. They provide opportunities for the selected US artists to enrich their art by living and working Japan, to meet with professional counterparts and to pursue opportunities for artistic growth. Applicants must be US citizens. For application and guidelines: NEA, Exchange Program, The Nancy Hanks Center, 1100 Pennsylvania Ave. NW. Washington DC 20506. Phone: 202/682

WOMEN IN FILM FOUNDATION - LIFETIME TV COMPLETION GRANTS

Ongoing applications are being accepted for projects which meet the stated goals of Women In Film i.e.; at least 50% of production staff should be women. Subject matter must "relate to women and be of general humanitarian concern". By accepting this grant, the producer allows LIFETIME TV exclusive exhibition rights for one year or four telecasts. If interested, contact:Lifetime Television Completion Grant Women in Film Foundation 6464 Sunset Blvd.Los Angeles, CA 90028

ARTS PARTNERS :

Department of Cultural Affairs in collaboration with NY City Public Schools and Youth Services the Arts Partners programs integrates arts instruction with teaching programs in 22 school districts. For a minimum of ten classroom visits, artists and classrooms mutually benefit in this exchange for students K-9. For information on Arts Partners and other services provided by DCA, Contact:212/841-4100.

ANIMATORS & ARTISTS:

Multimedia/Games Projects from educational children's characters to 3D cyberspace creatures on Windows and MAC. Located in the heart of New York City. Artists/Animators needed full and part time to participate in the creative process from conceptualization to final delivery of multimedia products. Good drawing a must. "Fluent" animation skills. Should be at least conversant with computer environments. Cartoons, characters and a good sense of humor needed.Fax your resume and sample of your work to 212-255-9313. [Pls. indicate where you read this notice.]

The first animation art exhibit to be held in the Philippine Consulate General opened on January 17. The opening night gala featured music , live soloist, trailers of animated films in progress and several dozen production cels from the soon to be completed feature, MOUNTAIN IN THE CLOUDS. For more info call (212) 764-1330.

ASIFA INTERNATIONAL NEWS

by David Ehrlich

ASIFA-PATRONIZED ANIMATION FESTIVALS

There are three ASIFA-patronized festivals coming up in 1994: Zagreb, June 13-17; Hiroshima, August 25-29; Ottawa, September 28-October 2. These are all serious and well-organized festivals, and we encourage you to submit your latest work for Selection.

1) ZAGREB: The 11th Zagreb World Festival of Animated Films has a March 1st deadline for entry forms as well as prints (or video copies), but you can probably get your work there as late as March 10th. For those of you worried about violence in that part of the world, the war has not touched Zagreb for the last two years and it is reported to be quite safe for tourists. The Croatians are proud of this festival and of their newly won independence, and all festival participants will find a warm and friendly reception. Because of the short notice for the deadline, we are including a copy of the entry form and shipping instructions in this newsletter. Zagreb '94. Kneza Mislava 18, 41000 Zagreb, Croatia. FAX: 443-022. Phones: 38541/410-134, 410-131, 446-011.

2) HIROSHIMA: The 5th Hiroshima International Animation Festival has a March 21st deadline for entry forms and an April 21st deadline for films and videotapes. We will include copies of the entry forms in our next newsletter, or you can call or write Linda Simensky now for the forms: (212)258-7727. In my opinion, this is simply the most exciting, and well-organized festival on the circuit. In addition to the fine Competition and Panorama Selections, this year's event will feature the latest animation from throughout Asia–films we would never get to see in the U.S. Hiroshima will also be the site of the ASIFA General Assembly and Election, and all international members present at the festival have the right to voice their opinions about ASIFA's activities and to vote for the slate of their choice. Hiroshima '94, 4-17, Kako-machi, Naka-ku, Hiroshima 730, JAPAN. FAX: 81-82-245-0246. Phone: 81-82-245-0245.

3) OTTAWA: The 10th Ottawa International Animation Festival will have a deadline of July 15th, and entry forms should reach all North American ASIFA members by late February. Mounted every two years on a shoestring budget, this is the only full-fledged animation festival in North America and it deserves our full support. We'll give you more information in a later newsletter. For those of you who would like to contact them with ideas for workshops or programs, the director, Tom Knott, has proved quite responsive in the past: Ottawa 94, 2 Daly, Ottawa (Ontario), Canada K1N 6E2. FAX: (613) 232-6315. Phone: (613) 232-6727.

THE ASIFA NEWS

The fourth issue of the ASIFA NEWS, including an interview with ASIFA-East's Faith Hubley, should reach you shortly. Published in Prague in three languages, the journal features news from national ASIFA groups around the world as well as articles on and interviews with some of our great animators. At this point, we would like to solicit feedback from our members. Tell us what you like and don't like about the NEWS and give us suggestions for improving it:(David Ehrlich, RR1, Box 50, Randolph, VT 05060). And if you have written an article of international interest, by all means send it on to our editor, Stanislav Ulver, P.O.B. 248, 15200 Praha 52, Czech Republic.